The EDISON KINETOGRAM

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SCENE FROM

FROM TYRANNY TO LIBERTY

FILM No. 6673

EDISON FILMS TO BE RELEASED on OCT. 22, 26, 29 and Nov. 2

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Edison Film No. 6671 **Copyrighted, August, 1910** **Released, October 22**
Code, VLIJTIG **Length, 1007 feet**

Love and the Law

Adapted from a portion of "David Copperfield" by Charles Dickens

(DRAMATIC)

THE works of Dickens are so prolific in character and in wonderful characterisations that it is impossible to portray in one film any of his lengthy stories. "David Copperfield" is no exception to this rule. Therefore, the story of this film is not an attempt to relate the entire history of "David Copperfield" or to involve all of the characters of that fascinating tale.

The love story of David and Agnes Wickfield, the daughter of the old lawyer over whom Uriah Heep holds an influence, is the theme involved in this picture. Certain liberties have been taken with the actual story of "David Copperfield" in order to come within the limits of the reel. The delightful character of Betsy Trotwood is a prominent one, and also our old friend Wilkins Micawber. Wickfield and Heep, the two lawyers, are shown after Uriah becomes a partner of Mr. Wickfield. David is brought by Miss Trotwood, his aunt, and introduced to Mr. Wickfield, her attorney, who agrees to accept David as a student in his office.

At the time of the introduction Agnes Wickfield is on the scene, and there is a very pretty mutual attraction between the young people. Miss Trotwood surprises David by presenting him with two thousand pounds in Bank of England notes so that in the pursuit of his studies he will have ample funds to carry him along. As the story progresses we see that Uriah Heep, the oily hypocrite of Dickens' story, is very much in love with Agnes Wickfield.

Uriah Heep, in order to get the upper hand of the situation, suggests to Mr. Wickfield, who is a man of weak character, that he hypothecate some securities

belonging to Betsy Trotwood in order to relieve his (Wickfield's) financial embarrassment. Mr. Wickfield abstracts the securities from the strong box of Miss Trotwood and borrows money on them at a bond broker's. Wilkins Micawber, who in his anxiety to get a loan of a few pounds happens to be in the bond broker's office, discovers the fact that Mr. Wickfield is there borrowing money,—on what, however, he does not know ; but later developments make Micawber a saving element in this story.

In order to force Agnes to consent to his suit Uriah Heep tells her that he has the power to ruin her father. Just as the scene has reached its dramatic height David enters the room and Uriah cringingly retires. Agnes makes a confident of David and tells him the great trouble that is racking her heart. David bids her to have courage, and he proceeds to try to help her father out of the ugly situation. While he is rummaging about the office and assuring himself that Heep's tale is true, Micawber comes in and finds David with Miss Trotwood's strongbox in his hand. The box is empty. Micawber has an inspiration. From some little talk of David's and from seeing the empty box he arrives at the conclusion that Mr. Wickfield disposed of the securities on the day he saw him in the bond brokers. Telling David what he believes, the two men leave for the bond broker's.

While David and Micawber are in the bond broker's office Betsy Trotwood calls on the Wickfields. Miss Agnes brings her into the office, and while Miss Trotwood is awaiting the coming of Mr. Wickfield, Uriah Heep greets her. We see by Uriah's actions in this scene and in many others where we have watched his hypocritical machination that he is in high glee. Mr. Wickfield is brought in by Agnes, who is in a tremulous state of mind lest something be said of the bonds. Miss Trotwood begins to speak of financial investment, and is evidently going to ask Mr. Wickfield for her securities, whereupon Heep steps over to Agnes and tells her that she must give him her answer to his proposal.

At this critical juncture David enters the room, accompanied by Micawber. Just as Miss Trotwood asks for the bonds and Heep expects the great bomb he has prepared to burst, David calmly steps forward with the strong box in which he has placed the securities after having refunded the money to the bond broker. Heep shows himself now in his true colours, and after Miss Trotwood has left the room and David and Agnes are in conversation he gives vent to all the vituperation in his nature. He is cowed, however, by David's manly attitude and leaves the room. It is now Agnes' turn to thank David for the great kindness which he has done her. We witness a very pretty finale to the picture which ends, as all love stories should, happily for the two young people whose mutual attraction we have watched from the very beginning.

Edison Film No. 6672 **Copyrighted, August, 1910** **Released, October 26**

Code, VLIJTIGER **Length, 1000 feet**

The Valet's Vindication

By Edward W. Townsend

(COMEDY)

THE action begins in the apartment of Howard Beeckman, a young society bachelor. He leaves his handsome apartment in the charge of Kirby, his *valet de chambre*, and enjoins upon the said Kirby the strictest good behaviour during his month's absence. The scene ends by showing how Kirby intends to

observe this injunction. He goes to the telephone and apparently sends an invitation to some of his pals.

Then the scene shifts to a handsome suite at the Waldorf where Mr. and Mrs. Bradley and their pretty daughter are stopping, and from which place they are scouring the city in search of a handsomely furnished apartment. The pretty daughter appears while her tired out father and mother are disconsolately rehearsing their futile attempts to find anything that would do. She, too, is tired, but she has an inspiration and sitting at the table writes an advertisement for an apartment such as they want.

And then we travel to the morning after Kirby's party and find him considerably the worse for wear, asleep at a table littered with cigars, poker chips, cards, etc. When the boy brings the paper Kirby discovers that he is without money, the game of the night before having taken all of his wages. In the midst of his quandary as to what to do his eye lights upon the advertisement of the Bradleys, and he resolves to answer it and rent them his master's apartment. The plan succeeds. They are charmed with the place and take it, though somewhat suspicious of the young man who rented it to them.

Then Kirby disappears with the advance rental in his pocket and goes out to "see the town." But Beeckman unexpectedly returns in the middle of the night soon after the Bradley's are settled, and is confronted by "Papa" Bradley and other members of the family *en déshabillé*. After explanations have been made Beeckman's eye lights upon the pretty danghter. The sight of her arouses all the chivalry in his nature, and he promptly offers to take himself off and leave them in possession of his apartment. But he does not stay away, evidently, for we see him a few days later at the piano with the girl ; and something in the way they behave and look at each other suggests that a love story is in progress. This is proved in the next scene, for we find the pretty daughter dressed as a bride and Beeckman showing her the ring which is to wed them.

This is enough for the resourceful Kirby, who now realises that he has been an unsuspecting Cupid. He now declines to be thrown out by Beeckman, insisting that he has been the cause of bringing them together and is therefore responsible for the match and should be retained as a reward for his virtues. His impudence rather pleases the girl, and of course what she says is little less than law to Beeckman; consequently the scene ends by his shaking hands with Kirby and assuring him that all that is past is past. There is a little epilogue scene which shows their first home breakfast together and Kirby as a sort of guardian angel of the household.

Edison Film No. 6673 **Copyrighted, August, 1910** **Released, October 29**
Code, VLINDERS **Length, 979 feet**

From Tyranny to Liberty

A Russian Story, with Mlle. Pilar Morin

(DRAMATIC)

THE scene is laid in Russia, and the part played by Mlle. Morin is that of the wife of an editor, whose revolutionary paper is under the ban of the tyrannical Russian police because of his fight for and advocacy of freedom.

The first scene is in the parlour of the editor's house and shows him in company with his wife and little daughter, the latter busily engaged in making a copy of a portrait of the father which hangs upon the wall. They are interrupted by a sound behind the secret panel in the wall, and after apprehensive glances about the husband presses a button which causes the panel to open. Through it appears a young printer. He comes from the inner room behind the panel, where the little revolutionary paper is being gotten out, and makes his appearance to ask about some detail of the publication. The child, looking at her drawing, indicates that it would be a good portrait of the young printer's face, and there is very evidently a strong resemblance between him and the editor, although the latter is a much taller and larger man.

The next scene is in the little printing office and it marks the appearance of a young girl, a revolutionist, who comes with the report that some of the secrets of the order, or of the movement, have leaked out, presumably through some one in the employ of this paper.

The next scene shows him in his garret room evidently smarting under the accusation and determining upon revenge. He sits and writes a letter to the Prefect of Police giving information that the paper "Freedom" is being published at a certain house in the city, signing the letter with the words "A Friend."

Then the story shifts back to the parlour of the editor again. He is going out, and the parting with his wife and child makes it evident that there is an ever present fear that each one of these goings may be the last. In this case their fears are well grounded, for he has hardly disappeared down the street before a young man bursts in with the information that the police are below. He has hardly ceased speaking when the room is filled with the officers. They demand to know the whereabouts of the editor, information which the wife, and at her bidding

the child also, refuse to give. Then the police take the child away from the mother into an inner room, and the leader of the officers proceeds to try and force her to give him the desired information. And then the telephone bell rings. The man steps to the receiver and evidently hears the voice of the editor of whom they are in search. He commands her to come and call her husband to the house over the telephone. Of course she refuses, so he summons the other officers and, showing her the knout, threatens her with a whipping. She refuses to obey.

The scene then shifts to the other end of the telephone line. The husband has been with his companions, members of the revolutionary party, in a cabaret, and has gone to the telephone to call up his wife for some information. He is evidently anxious and worried as he fails to get the response to his call.

Returning to the parlour we find the wife still pleading with the officer and his stern command to her to obey. When she still refuses the whip is tried in the hope of forcing her by this cruel means. But she is loyal and refuses again and again. Finding his efforts in this direction useless, the officer summons the men to bring in the child and tells the mother that the child shall suffer unless she calls her husband as directed. In this way he forces her to the telephone. And then, before she speaks, an idea comes to her that by feigning madness she may so delay the answer that her husband will understand that there is something wrong. So she suddenly turns with wild eyes upon the officer and picking up the child's doll fondles it in foolish madness and apparent delirium. The officer is nonplussed for a moment, and watches her wondering if his efforts have really unbalanced her mentally.

Again the scene shifts to the husband at the cabaret, to his anxiety and fear that there is something wrong, for he can get no response from his wife though he frantically calls for the connection again and again.

Once more to the parlour. We find the officer watching the wife, and then as the child calls to her from the arms of the police her feigned madness suddenly leaves her and she turns to respond to the call. Instantly the officer understands the ruse and, bringing the little one before her, he produces the terrible knout and informs her that unless she does call her husband the child will be whipped before her eyes. As the whip is raised her last resolution fades away. Rushing to the telephone she speaks the fatal words and falls in a faint upon the floor.

We see the husband receiving the message at the cabaret and starting for the house. But he is held by his faithful companions, who realize his danger and know that by going there he will only get himself into trouble and be unable to save the wife and child.

And then, returning to the parlour, we see the officer secreting his men about the room and the little mother, under the ministrations of the child, reviving from her faint. The door opens and the young printer appears. He snaps his fingers in her face and taunts the child with having drawn his portrait. As he does this an idea comes to the mind of the distracted mother. She sees that the resemblance the little one had noted may serve her purpose. She suddenly becomes solicitous of the young man's safety, and as the police slowly appear from their hiding places she seems to plead with him to go. He laughs at her. And then, seeing the police, he would gladly make his escape but it is too late. He protests that he is an humble printer and not the editor, but they point to the portrait on the wall which is so much like him and, deaf to his frantic pleadings, drag him away, leaving the wife and child alone to kneel in thankfulness to God.

Then there is a little scene showing how they cross the border. Their passports are being examined by the officer at the frontier, which makes it evident that they are trying to leave the land of tyranny. The ordeal is safely passed,

though the officer seems suspicious. And then comes the dawn of freedom for the little party, our last glimpse of them being on board the ocean steamer sailing into New York Harbour. Then comes into view the majestic figure of the Statue of Liberty, which expresses so much to every lover of freedom in the world.

Edison Film No. 6675 **Copyrighted, September, 1910** **Released, November 2**
Code, VOCALNESS **Length, 995 feet**

The Man Who Learned

A Story of the Milk Supply of a Great City, Produced in Co-operation with The New York Milk Committee

(DRAMATIC AND EDUCATIONAL)

THIS picture combines a strong and intensely interesting story with a clear and convincing illustration of the contrasting methods of preparing and distributing milk in a great city. The so-called "old-fashioned" way, now considered most unsanitary, starts the picture and also the story, and intertwined within its action is the development of the newer, better and healthier way of producing the milk supply which means so much to the health of hundreds of thousands of people to-day.

The first scene in a picturesque but not well-kept, old-fashioned barnyard, shows the milking of the cows in the old, careless way, the milkers with unwashed hands and the cows just as they come from the pastures. Even the pails, beyond the casual scalding or washing out, are not in very perfect condition. A young man, the son-in-law of the proprietor of the old-fashioned dairy goods farm, protests against these conditions and against the poor pasturage which the cows have. His father-in-law rather objects to the criticism of methods which have the sanction of precedent. He has carried on the business for thirty years in the same old way and sees no sense in the new-fangled ideas. The quarrel grows in the kitchen of the farmhouse, where an untidy maid is using dirty towels to wipe the cans, and finally reaches a climax when the younger man points out the shipping of the milk in an open wagon in the broiling sun without ice or protection. The father-in-law invites him to stop his criticism or leave the old farm. The young man accepts the latter invitation, and taking with him his young wife and the baby, the latter the idol of the old man's heart, he goes away. The old man is obstinate even in the face of this separation.

City conditions and living do not agree with the little grandson and in a short time the child falls ill. The doctor is called in and rather shakes his head at the child's condition. Then we see the young mother on the street. She notices a sign which reads : "Old-Fashioned Dairy Goods." It recalls the old farm and the milk, and she thinks that possibly some would be good for the sick baby. She gets a pail from the storekeeper, and he ladles out from the open can some of the milk which she takes back to the little apartment and gives it to the child.

And then the next scene shows us that the little one's condition is critical. The doctor, after asking what food has been given the child, makes a brief test and discovers that the milk is lacking in quality and not sanitary, and is probably responsible for the child's serious condition.

News of the child's illness then reaches the farm, and the old man, fairly beside himself with anxiety, forgets his quarrel, and packing up his things hurries off to the city. Arriving there, he pushes past the anxious father, kisses the mother and bends over the bed of the little grandson. Then he demands of the doctor the cause of the child's illness. The doctor tells him it is the milk. The child's illness is directly traceable to his own obstinacy and carelessness and his unwillingness to learn modern ways. And then at the hour of the crisis when the child must either live or pass away, the old man realises his fault, and he kneels in thankfulness when the child's life is finally spared.

He returns to the old farm, and a little later the convalescent baby gets a characteristic note from "grandpa," inviting him to come and bring his father and mother with him to see some new things at the farm. The father refuses to go, but the mother takes the baby and we next see them back in the old kitchen, which is now clean and kept by a tidy maid, the slovenly one having transformed herself. Then follow successive scenes about the farm in which the cows have beautiful new pastures of picturesque value, rich in tall grass and running brooks. And in the dairy the milking is all done by white suited men, whose hands have been carefully inspected, and the cows are sprayed, cleaned with vacuum cleaners, brushed and washed before the milking. The milk is never handled at all, but after being poured into the cans, is sent on a trolley across to the strainer. From there it goes to the cooling machine and is bottled by another ingenious machine, which puts the caps on without the touch of a human hand. Even the bottles are cleaned and sterilized by machinery. Everything is white and clean and sanitary and, as the mother writes, even the little grandson approves of the changes.

The picture ends with the coming of the young man, the baby's father, and with his recognition that the old man's apology has taken the best possible form. A reunited family brings the story to a close and shows us a healthy baby and a happy outcome of all the trials and troubles.

The story is one of the best combinations of interest, the industrial side not being slighted at all but rather accentuated by means of the story and the strong personalities which it introduces. We are indebted to the New York Milk Committee for its hearty co-operation in the production of the film.

City Showrooms : 25, Clerkenwell Road, E.C.
EDISON MANUFACTURING CO., LTD.,
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